

GRAND, SQUARE & UPRIGHT



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>> 243 FAST 23 ST.

FACTORIES, 241 & 243 E. 23° & 218 & 220 E 26" ST.







ILLUSTRATED CATALOGUE

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Kranich & Bach's

GRAND, SQUARE & UPRIGHT

PIANO-FORTES.

Warerooms, No. 243 East 23d Street.

FACTORIES,

Nos. 241 and 243 East Twenty-Third Street,

Nos. 218 and 220 East Twenty-Sixth Street,

BETWEEN SECOND AND THIRD AVES.,

NEW-YORK.

THE instruments now manufactured by this firm are the results of twenty years of study of two practical piano makers, possessing greater advantages than all other makers through this long period of increasing experience.

Their pianos are now at the head of all the instruments manufactured in this country.

For purity and sonority of tone, elegance of finish, thoroughness and durability, they rank foremost of all.

INTRODUCTION.

In submitting our Illustrated Catalogue of our patterns and styles of the various kinds to the attention of the public, we desire to say that the work has been undertaken at the earnest solicitation of, and as a matter of convenience to, our customers. We have spared neither pains nor expense in producing a correct book, containing an accurate engraving of each piano manufactured by us, also the description out the same.

It is, of course, desirable that a personal inspection be made by those who desire to purchase, yet it is hoped that these copies will meet the wants of those who are unable to secure it, assisting them ir forming a correct idea of the instrument. They can order by letter with entire confidence of receiving as perfect a piano as though selected in person at our warerooms.

We have received the fullest and most flattering testimonials from the leading artists of this country, also the award of Gold Medals and first Prizes over all competitors for richness of tone, superiority of workmanship and fineness of finish, whenever exhibited.

It is unnecessary to refer to the great reputation our firm has attained in since the last eleven years that we are established. Commencing business in this city, 1864, we have manufactured 7.000 pianos, every one of which has given perfect satisfaction to its purchaser.

Every piano-forte of our manufacture is fully warranted for the term of five years.

KRANICH & BACH. 01

A WORD TO THE PUBLIC

FOR PURCHASING A PIANO OF

(KRANICH & BACH.)

THE reasons which should commend every purchaser of a piano to elect an instrument of Kranich & Bach, in preference to any other, ay be comprised in the following:

- 1. All their Pianos are constructed with their new Overstrung Scale, all Iron Plate, and the new Patent Agraffe.
- 2. All their scales, peculiarities of construction, and various imrovements are made by themselves—practical and scientific piano akers, who have made this business the study of their lives, and were nown as some of the best workmen in this line in the country.
- 3. Every part of the Piano is gotten up under the immediate ersonal superintendence of Kranich & Bach, renders it absolutely appossible that a single defective Piano can leave the establishment, and enables the manufacturers to fully warrant every instrument, while early all other so-called manufacturers buy their Cases, Tops, Legs, edals, Sounding Boards, etc., etc., of outside parties, the chief considertion being to obtain them as cheap as possible, irrespective of quality.
- 4. Their working capital enables them to keep a large quantity of elected lumber on hand for thoroughly seasoning the same; not a ngle piece of lumber is used without being two years on hand and iln dried.
- 5. The fact that the majority of the leading artists in this country pammend Kranich & Bach's Pianos as the best, and prefer them for neir own use.
- 6. The fact that the increased demand for the Kranich & Bach iano-fortes of late has been such to enlarge their factory and ware-poms at the extensive and capacious buildings,

241 & 243 East 23d St., and 218 & 220 East 26th St.

KRANICH & BACH

OFFER THESE SPLENDID PIANOS TO THE PUBLIC

-(AT VERY MODERATE PRICES,)-

Knowing that each and every one of them will give perfect satisfaction to its purchaser,



ment, applied in all our Square Pianos, patented May ath, 1875, secured by Letters Patent, No. 162,829, is pronounced by the most practical Piano-Forte makers whom examined the same thoroughly, as the only perfect and most valuable improvement of that class in the art of Piano-Forte making of late date.

By laying the Strings into the Agraffe from the two opposite sides, with transverse grooves, the Agraffe itself will cramp the regular bearing upon the Strings, instead of the old way—passing the Strings through the holes in the Agraffe, and over a wooden bridge, producing an unequal bearing which causes the breaking and jingling of the Strings, but this new novel invention avoids all these imperfections, it produces a firm, clear and sympathetic tone, will keep and stand better in tune than any other instrument now manufactured.

GENERAL OPINION

Of the most Distinguished and Greatest

ARTISTS OF NEW YORK.

THE greatest and most prominent artists have examined and tried ur instruments with the Agraffe bridge, a valuable improvement of more ecent date, introduced in all our pianos. They cheerfully expressed heir opinion as follows:

The tone is rich, brilliant, voluminous and pathetic; the touch lastic; the material, workmanship, and finish unrivaled. Therefore we efer to the following high-standing and esteemed gentlemen:

J. N. PATTISON.

ANNA MEHLIG.

C. Anschutz.

FRED. BRANDEIS.

J. E. HANER.

S. J. STORCH.

H. M. HAAR.

A. J. DAVIS.

A. SCHREIBER.

L. ELLINGHAUSEN.

J. HESS.

CHS. KARPLES.

G. FISHER.

H. SCHERNY.

F. RIETZEL.

R. DANTZ.

C. J. HOPKINS.

JOHN ZUNDEL.

B. BOEKELMAN.

CHS. KUNKEL.

C. Demuth.

CHS. H. HAUSCHEL.

G. HEYNER.

F. C. STERNBERG.

TH. SCHREINER.

A. NEUENDORFF.

WM. BERGE.

G. GIPNER.

A. PAUR.

T. STAUDT.

WM. H. WEED.

R. H. GEHRING-

And many others.

+ TESTIMONIALS. +

NEW YORK, September 10th, 1866.

Messrs, Kranich & Bach.

Gentlemen:—Having examined and tested the pianos, grand, square and upright manufactured by you, I must say, that for power, sympathetic and rich tone and touch as well as finish and workmanship, they are first-class instruments, and especially you grand pianos rank with the best made in this country.

J. N. PATTISON.

NEW YORK, September 25, 1866.

Messis, Kranich & Bacii.

Gentlemen:—Through wide connections, and on my most extensive travels, I wa enabled to try and examine a great many pianos, amongst those were the productions c the best manufacturers. For the study of vocal parts your pianos perform the duty bette than any one I ever tested, because they unfold the most beautiful, pathetic tone, and b this they give the vocal performer a welcome support. The brilliant, sweet, rich an voluminous tone, the perfect touch and finish in general, is not to be overruled by th best manufacturers. I therefore recommend your pianos, and particularly your splendingrands, to the public.

CARL ANSCHUETZ, Conductor German Opera.

NEW YORK, September 25, 1866.

Messis. Kranicii & Bach.

Gentlemen:—I have tried your pianos, and with great pleasure I express my opinio of these instruments. Having used and heard pianos of almost all the principal manufacturers, I freely and unhesitatingly say, that your instruments are really first-class an unsurpassed by any one of them. They render a great aid in accompanying the huma voice, giving a welcome support to the singer. To your grand pianos, equal to any other made in this country and abroad, I call the particular attention of the public.

ADOLPH NEUENDORFF, Director of the German Opera.

NEW YORK, September 29, 1866.

essrs. Kranich & Bach.

Gentlemen:—With the greatest pleasure I have tried and examined your pianos, and, square and upright, and with surprise I look at these excellent instruments. They characterized by the following main points, viz.: Richness, brilliancy and volume of the clearness and perfect evenness throughout the entire scale; and above all this, they seems the superiority of showing the most sympathetic tone under the treatment of ists as well as amateurs. I have used, in public and private, pianos of the most well-own and renowned manufacturers of both hemispheres, but I state cheerfully that your and pianos are equal if not superior to any ever made before by the oldest and best mufacturers here and abroad. It is unnecessary for me to give particular praise to ar square pianos, for they have placed themselves amongst the very first-class instruents that are produced.

CONSTANTINE DEMUTH.

NEW YORK, September 30, 1866.

essis, Kranich & Bach.

Gentlemen:—I have carefully and minutely examined your pianos, and must say that never found a piano which gives me more satisfaction than yours. The tone, touch and ish of your instrument is perfect and unrivaled, and can therefore be recommended the profession as well as to the public in general with full confidence.

GEORGE FISHER, Professor of Music,

NEW YORK, October 29, 1867.

essrs. Kranich & Bach.

Gentlemen:—I take pleasure in expressing to you my opinion about your instruments, and opportunities to play on the best pianos, mostly before the public, but I do not situate to pronounce yours equal to any of them. Your square pianos, especially the I agraffe instruments, are surpassed by none.

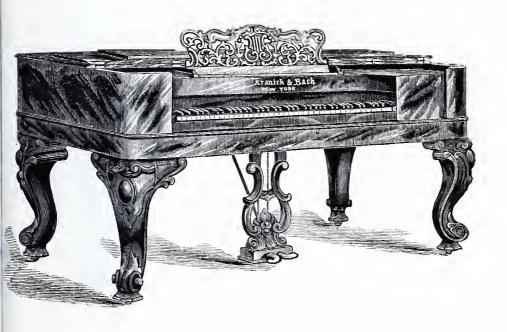
A. J. DAVIS.





No. 0.—7\frac{1}{3} Oct.—School-Piano. Front round corners; ogee moulding; carved legs; Patent Agraffe Treble. Length, 6 feet 8\frac{1}{2} inches; width, 3 feet 4\frac{1}{2} inches.





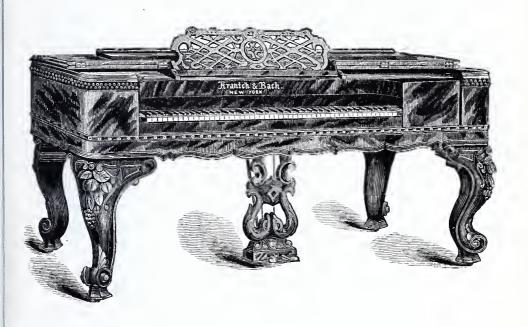
Vo. 1.—7¹/₃ Oct.—Rosewood. Large front round corners: ogee moulding around plinth; beveled top; fancy desk; carved legs and Lyre; Patent Agraffe Treble. Length, 6 feet 8½ inches; width 3 feet 4½ inches.





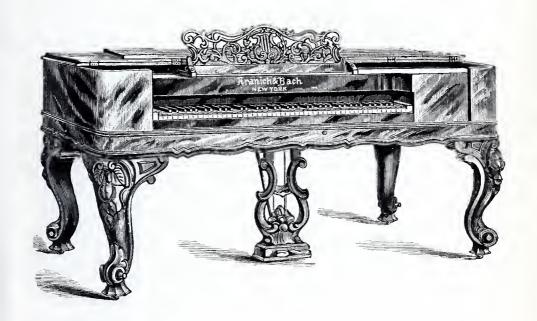
No. 2.—7\frac{1}{3} Oct.—Rosewood. Large front round corners, with fancy serpentine moulding around the bottom; carved legs and lyre; Patent Agraffe Treble. Length, 6 feet 8\frac{1}{2} inches; width, 3 feet 4\frac{1}{2} inches.





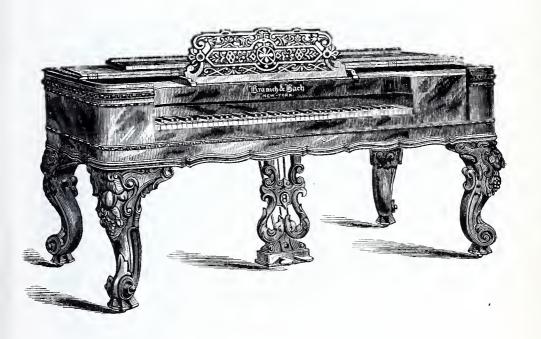
No. 3.—7¹ Oct.—Rosewood. With fancy moulding around the case; serpentine moulding on bottom; carved legs and lyre; with the Patent Agraffe arrangement throughout. Length, 6 feet 8¹/₂ inches; width, 3 feet 4¹/₂ inches.





No. 4.—7½ Oct.—Rosewood. Four round corners; back finished like front, with fancy serpentine moulding around the bottom; carved legs and lyre; with the Patent Agraffe arrangement throughout. Length, 6 feet 8½ inches; width, 3 feet 4½ inches.

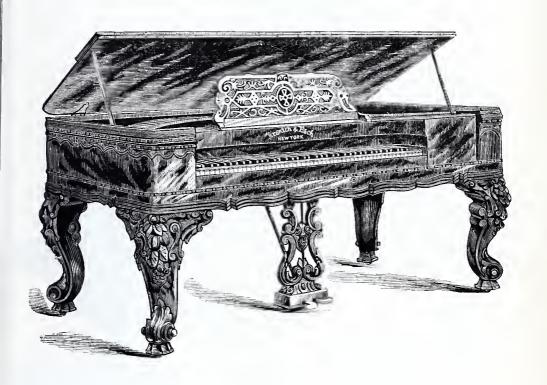




No. 5.—7¹ Oct.—Rosewood. Four round corners; back finished like front; heavy elegant moulding around the case; broad serpentine moulding around bottom; fancy desk; richly carved legs and lyre; full Patent Agraffe arrangement throughout.

Length, 6 feet 11 inches; width, 3 feet $5\frac{1}{2}$ inches.





No. 6.—7\frac{1}{3} OCT.—ROSEWOOD. Square Grand; large scale; four round corners; back finished like front; extra fancy moulding around the case; broad serpentine moulding around bottom; richest carved legs and lyre; full Patent Agraffe arrangement throughout, same as Grand Pianos. Length, 6 feet 11 inches; width, 3 feet 5\frac{1}{2} inches.





No. 1.—7½ Oct.—Rosewood. Full Grand Piano; large concert size; overstrung bass, with double repeating French action; heavytop, and serpentine moulding all around the case; richly carved legs and lyre. Length, 8 feet 6 inches.





No. 1.—7\frac{1}{3} Octaves—Rosewood. New Upright Piano; extra handsome case; with our new invention on turning block; double iron frame; overstrung scale; fret panels, etc. Height, 4 feet 2 inches; width, 4 feet 9 inches.

The entire front of this Piano, legs, key-boards and action can be detached from the case, reducing the same considerable in depth and in weight, permitting the piano to be carried over the narrowest stairs and through the smallest entrance.

The construction of these beautiful Upright Pianos gives them a durability and a power, standing in tune better and longer than any other piano made, of this class.

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Preservation of the Piano.

THE piano should be closed when not in use, in order to prevent the collection of dust, pins, etc., on the sound-board, and also to preserve the strings and "action" from the ill effects of sudden changes of temperature. However, it must not be left closed for a period of several months or longer, but be opened occasionally, and the daylight allowed to strike the keys or else the ivory may turn yellow.

Nothing injures a piano so much as extreme heat, whether arising from a bright fire in front of it, or, what is worse, the hot air from the furnaces in such general use. Few pianos can resist the injurious action of the latter. Care should be taken to prevent moisture of any kind from getting between the keys, particularly when cleaning them, as it will cause them to stick. Moths are very destructive to pianos, and should be kept out of them by placing a lump of camphor, wrapped up in a paper to prevent evaporation, in the inside corner.

Any hard substance placed upon a piano will cause a jarring noise, and if the top part is unprotected by a cloth cover, that also will often rattle.

Few are aware of the benefit to be derived from having their pianos regularly tuned and kept in order; every new piano should be tuned at least once every two months, and none be allowed to remain untuned over three. If this is too long neglected, serious injury will be the result.

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Directions to Unpack a Piano.

TAKE out the screws holding the lid of the box, remove the lid, take out the piano legs and lyre, remove the board across the inside box, unscrew the four boards holding down the piano in each corner. Place two benches or strong, wide chairs, which should be covered with a quilt or other soft substance, alongside the box where the back of the piano is, slide the piano toward the end where the legs were—about six inches; have the piano lifted out by four persons, one at each corner, and set it on the two benches or chairs, on its back.

Unscrew the cross-boards on each end of the bottom, and put the lyre and legs on, which are numbered 1, 2, 3, 4, for their respective places. Have the four persons lift the piano off the benches and set it down so that the four legs will touch the floor at the same time. Unlock the instrument (the key will be found tied to the lyre), remove the paper strips, and wipe off the dust lightly with a soft silk handkerchief or piece of buckskin.



Press of Stewart, Haring & Warren, 470 Broadway, New York.